

# The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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SATURDAY, APRIL 20, 1867.

PRICE { 4d. Unstamped.  
5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), APRIL 20,

"NORMA."

NORMA, MADAME MARIA VILDA (for the Second Time this Season).

EXTRA NIGHT (MONDAY), APRIL 22,

"L'AFRICAIN."

SELKA, Mlle. PAULINE LUCCA.

On TUESDAY NEXT, APRIL 23,

"UN BALLO IN MASCHERA."

First Appearances of Mlle. NAU, Mlle. FRICCI, and Signor GRAZIANI.

THURSDAY (SUBSCRIPTION NIGHT), APRIL 25,

"FRA DIAVOLO."

ZERLINA, Mlle. PAULINE LUCCA.

## HER MAJESTY'S THEATRE.

THE Nobility, Gentry, and Subscribers to the Opera House are respectfully informed that the SEASON will commence this day week next (Saturday, April 27th). On which occasion will be performed Muzari's Opera, "LE NOZZE DI FIGARO," Figaro, Signor Gessler; II Conte d'Almaviva, Mr. Santley; Bartolo, Signor Poli; Don Basilio, Mr. Lyall; Don Curzio, Signor Agretti; Antonio, Signor Casaboni; Susannah, Mlle. Silvestri; Cherubino, Madame Demirci-Lablaiche; Marcellina, Madame Tagliafico; and La Contessa, Mlle. Tittoni. Conductor, Signor Arduiti. In the course of the evening will be sung the National Anthem. The Opera commences at Half-past Eight o'clock.

Prices.—Pit Tickets, 7s.; Pit Stalls, One Guinea; Reserved Box Seats, Half-a-Guinea; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s. 6d.; Private Boxes in the Upper Circle, One Guinea.

Boxes, Stalls, and Tickets (also Prospectuses, with full particulars of the arrangements of the Season), may be had at the Box-office of the Theatre (two doors from Pall Mall), which is open daily, under the superintendence of Mr. Nugent, from Ten till Six; and at the principal Libraries and Music-sellers.

Production of "I Lombardi."—On Tuesday, April 30, will be produced (for the first time these 15 years) Verdi's grand Opera, "I Lombardi." (For particulars see below.)

HER MAJESTY'S THEATRE.—Production of "I LOMBARDI."—On Tuesday April 30, will be produced, on a scale of unexampled splendour (for the first time these fifteen years), Verdi's Grand Opera "I LOMBARDI." The entirely new and extensive scenery by Mr. Telbin, assisted by Mr. William Telbin. The costumes by Miss Bennett and Mr. S. May. The decorations and appointments by Mr. Bradwell. The machinery by Mr. Drummond. The mise en scène under the superintendence of Signor Deserti. The following will be the cast:—Oronte, Signor Mongini; Arvino, Signor Tasca; Pagano, Mr. Santley; Pirro, Signor Gessler; Vielinda, Mlle. Corsi; Sofia, Madame Tagliafico; and Gisella, Mlle. Tittoni (her first appearance in that character). Conductor, Signor Arduiti. Chorus of priors, monks, knights, armour-bearers, warriors, Persian ambassadors, Medes, inhabitants of Damascus, Chaldeans, crusaders, pilgrims, ladies of the harem, &c. The epoch is that of the First Crusade. The action of the first act takes place in Milan. The scene of the second act is Antioch and its vicinity. The site of the third act is near Jerusalem.

Second Night of "I Lombardi."—Thursday, May 2, "I Lombardi." Saturday, 4, Weber's Grand Romantic Opera "Der Freischütz." Box-Office of the Theatre open Daily.

CRYSTAL PALACE.—THIS DAY.—SATURDAY CONCERT (Last but One of the Series).—MENDELSSOHN'S "LOBGESANG" (Hymn of Praise), and a Selection. Vocalists: Miss Louisa Pyne, Mrs. Sydney Smith, and Mr. W. H. Cummings. Admission, Half-a-crown; or by Guinea Season Tickets.

## UNDER DISTINGUISHED PATRONAGE.

MILLE. ROSETTA ALEXANDRE'S (Pianist to the King of Prussia) SECOND SOIREE MUSICALE this Season will take place on TUESDAY, April 23rd, on which occasion she will be assisted by the following distinguished Artists:—Miss Mina Poole, Miss Barry Eldon, Miss Adelaide Bliss, Mr. Renwick, Mr. Leonard Walker, Mr. Henry Blagrove, Herr Oberthür, Conductor, Herr Schubert.

THE SECOND BALLAD CONCERT, ST. JAMES'S HALL, under the Management of Mr. JOHN BOOSEY, will take place on Tuesday evening, April 23. Vocalists—Miss Louisa Pyne and Madame Sherrington, Mlle. Liebhardt, Miss Edith Wynne, Miss Wells, and Madame Sainton-Dolby, Mr. Tom Hobart (by permission of Mr. Mapleson), Mr. Montem Smith, and Mr. Patey. The Glees and Madrigals under the direction of Mr. J. L. Hatton. Piano-forte—Madame Arabella Goddard. The Programme will on this occasion include the following favourite Songs, &c.:—1. "Savourneen Deelish" and "Love has eyes" (Bishop); Miss Louisa Pyne. 2. "On the Banks of Allan Water" and "Tell me my heart," Miss Edith Wynne. 3. "She wore a wreath of roses," "Come Lads and Lassies," and a new song by Claribel, "We'd better bide a wee." Mlle. Liebhardt. 4. "Land of the Leal," "Oh, Bay of Dublin," and "Silver Chimes" (Claribel), Madame Sainton-Dolby. 5. "Down among the Dead Men," "The Light of other Days," and a new song, "When all the World is Young," Mr. Patey. Madame Arabella Goddard will perform Thalberg's "Home, Sweet Home," and Handel's "Harmonious Blacksmith." April 23 being the anniversary of Shakespeare's birthday, the following Glees will be performed:—"Sigh no more, Ladies," "Ye Spotted Snakes," "It was a Lover and his Lass," and trio, "O Happy Fair." Stalls, 6s.; Family Tickets for Four, 21s.; Balcony, 3s.; Tickets, 2s. and 1s. each; to be had of Mr. Austin, St. James's Hall; and of Boosey and Co., Holles Street; Keith, Prowse, and Co., Cheapside; Chappell and Co., New Bond Street; and the Principal Music-sellers.

## THE LONDON GLEE AND MADRIGAL UNION.

Established 1859.—Director, MR. LAND.—MISS J. WELLS, MISS EYLES, MR. BAXTER, MR. COATES, and MR. WINN beg to announce their NINTH ANNUAL SERIES OF THURSDAY AFTERNOON GLEE, MADRIGAL, and OLD BALLAD CONCERTS, at ST. JAMES'S HALL, commencing 24 May. Subscription Stall for Series of Five Concerts (transferable), One Guinea; at Mr. Mitchell's, 33, Old Bond Street; Mr. Austin's, St. James's Hall, Piccadilly; and Mr. Land's, 4, Cambridge Place, Regent's Park. Numbered Stalls, 5s.; Unreserved, 3s.; Gallery, 2s.

## UNDER ROYAL & MOST DISTINGUISHED PATRONAGE.

HER REICHARDT begs to announce that his MATINEE MUSICALE will take place at DUDLEY HOUSE (by kind permission of the Right Hon. the Earl of Dudley), FRIDAY, MAY 10th. Tickets, One Guinea each; to be had of Herr Reichardt, 55, Cambridge Street, Hyde Park, W.

HER and MADAME SAUERBREY beg to announce that their GRAND EVENING CONCERT will take place on FRIDAY, MAY 17th, at the BEETHOVEN ROOMS, Harley Street, when they will be assisted by most eminent artists.—33, Manchester Street, Manchester Square, W.

MILLE. RITA FAVANTI has the honour to announce that she will give a GRAND EVENING CONCERT, at the BEETHOVEN ROOMS, on Wednesday, May 15th. Full particulars in future announcements. Tickets to be had of D. Davison & Co., 244, Regent Street; and of Mlle. Rita Favanti, at her residence, 28, Abingdon Villas, Kensington, W.

HER LEHMEYER has the honour to announce that his ANNUAL GRAND CONCERT will take place on WEDNESDAY EVENING, the 5th of June, at the BEETHOVEN ROOMS, Harley Street, on which occasion he will be assisted by the most eminent Artists of the Season. All information of Herr Leh Meyer, 37, Alfred Place, Bedford Square.

ROYAL ACADEMY OF MUSIC.—INSTITUTED 1822. Incorporated by Royal Charter 1830.—THE HALF SESSION will commence on Friday, May 17th.

Candidates for admission can be examined on Mondays and Thursdays after the 27th instant, at Eleven o'clock.

By Order, WILLIAM STERNDALE BENNETT,  
ROYAL ACADEMY OF MUSIC,  
4, Tenterden Street, Hanover Square,  
April 12th, 1867.

ROYAL ACADEMY OF MUSIC.—ORCHESTRAL STUDENTS. —A New Class of Students has been instituted for the encouragement of those entering the Profession of Music, with a view to becoming Orchestral Performers.

All particulars may be obtained upon application to the Secretary,  
By Order of the Committee of Management,  
4, Tenterden Street, Hanover Square, W.

J. GIMSON, Secretary.  
"OH COME TO GLENGARIFF!"  
MADAME D'ESTRÉ FINLAYSON will sing the popular Irish ballad, by AUGUSTUS GREVILLE, "OH COME TO GLENGARIFF!" on Thursday evening next, at the Assembly Rooms, Cirencester.

[April 20, 1867.]

## ST. JAMES'S HALL, REGENT STREET &amp; PICCADILLY.

MR. AUSTIN has the honour to announce to his Friends, Patrons, and the Public, that his  
ANNUAL BENEFIT CONCERT  
WILL TAKE PLACE ON

TUESDAY EVENING, April 30th, 1867,

Commencing at Eight o'clock.

VOCALISTS.—Madame Maria Vilda, Miss Ida Gillies, Miss Ada Jackson, and Miss Palmer; Mr. Sims Reeves, Mr. Wilford Morgan, and Mr. J. G. Patey.  
INSTRUMENTALISTS.—Pianoforte: Miss Clinton Fynes, and Madame and Herr Jaell.

CONDUCTOR - - - - - Mr. BENEDICT.

Sofa Stalls, 6s.; Family Ticket (to admit Four), £1 1s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets may be obtained of Messrs. Chappell, Mr. Mitchell, Mr. Bubb, Messrs. Lacon & Ollier, Messrs. Hopwood & Crew, and Messrs. Lamborn Cock, Addison, & Co., Bond Street; Mr. Nimmo, 55, Wigmore Street; Messrs. Ransford & Son, 2, Princes Street, Oxford Circus; Messrs. Keith, Prowse, & Co., 4s, Cheap-side; and at Mr. Austin's Ticket Office, 28, Piccadilly.

MR. HORTON C. ALLISON'S THREE RECITALS  
OF PIANOFORTE MUSIC, AT THE BEETHOVEN ROOMS.—The Second will take place on Wednesday evening, April 24th, at Half-past Eight o'clock, when Mr. Allison will play a Selection from the Works of Mendelssohn, Meyer, Heller, Chopin, and Schumann, and a new Tarentelle, of his own composition. Vocalists: Miles, May Burney, Blanche Reeves, and Marie Stocken, Accompanist, Mr. G. B. Allen. Tickets, 5s.; of Mr. Horton C. Allison, 206, Marylebone Road; and of Messrs. Duncan Davison & Co., 244, Regent Street.

MR. HORTON C. ALLISON'S SECOND RECITAL,  
AT THE  
BEETHOVEN ROOMS, April 24th.

MISS MARIE STOCKEN will sing the following at the above Recital:—

NEW BALLAD, "SIGHING FOR THEE" . . . . . *Jules Benedict*;  
AND  
NEW SONG, "THE SPRING" . . . . . *Wellington Guernsey*.

Tickets and Programmes at DUNCAN DAVISON &amp; CO.'S, 244, Regent Street, W.

DUBLIN.—MR. GASKIN'S VOCAL CLASSES.  
THE following popular New Songs and Duets will be practised by the Pupils of Mr. Gaskin's Vocal Classes during the present Session:—  
SONG, "SIGHING FOR THEE" . . . . . *Jules Benedict*.  
BALLAD, "THE SPRING" . . . . . *Wellington Guernsey*.  
DUET, "WHEN THE WIND BLOWS IN FROM THE SEA" . . . . . *Henry Smart*.  
SONG, "MY SWEETHEART WHEN A BOY" . . . . . *Wilford Morgan*.  
CAVATINA, "MID THE ROSE LEAVES" . . . . . *Wellington Guernsey*.  
BALLAD, "THE MAID OF MURIANO" . . . . . *J. Guglielmo*.  
BALLAD, "SHE NEVER CAN BE MINE" . . . . . *W. Allen Snaith*.

TO CONCERT GIVERS, &c.—A PIANIST is open to accept Engagements to accompany Vocalists at Matinees, Soirees, &c., &c., &c. He would also accompany Vocalists during their daily practice. Address X, care of Messrs. DUNCAN DAVISON, 244, Regent Street.

MISS MAY BURNAY will sing a new song, "AGAIN THE WOODS WITH SONGS ARE RINGING," by Mr. Horton C. Allison, at his Pianoforte Recital at the Beethoven Rooms, Harley Street, on Wednesday, April 24th; also, "THE GOAT BELLS," by G. B. ALLEN, and at Westbourne Hall on the 30th. For Concerts or other engagements, address 5, John Street, Bedford Row.

MISS MARIE STOCKEN will sing BENEDICT'S new song, "SIGHING FOR THEE," at Mr. Horton C. Allison's Second Recital, Wednesday evening, April 24th, Beethoven Rooms.

MISS BERRY GREENING will sing the Variations on "CHERRY RIPE" (composed expressly for her), at Miss Edwards' Concert, Westbourne Hall, April 30th.

MISS FLORENCE DE COURCY will sing "MID THE ROSE LEAVES" (composed by WELLINGTON GUERNSEY), at Croydon, April 20th.

MISS FLORENCE DE COURCY will sing HENRY SMART'S admired song, "HARK! THE BELLS ARE RINGING," at the Beethoven Rooms, April 29th.

MDLLE. LIEBHART will sing PROCH'S popular *Lied*, "AT MORNING'S BREAK" ("Morgenstern"), at Warrington, April 24th.

Sung by Madame ELVIRA BEHRENS.

"I WOULD I WERE" ("Je voudrais etre"), for Voice and Piano. Composed by CHARLES OBERTHUR. Price 3s.

London: DUNCAN DAVISON &amp; CO., 244, Regent Street, W.

"I WOULD I WERE" is also published for Voice and Harp Accompaniment,

Price 4s.

## MR. EMILE BERGER.

MR. EMILE BERGER begs to announce to his Friends and Pupils that he will return to London for the Season on the 20th of May. All communications respecting Concerts, Lessons, etc., etc., address, care of Messrs. DUNCAN DAVISON & CO., 244, Regent Street, London, W. Glasgow, April 9th, 1867.

MR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU?" at Towcester, July 4th.

MR. ALFRED HEMMING will sing "ALICE, WHERE ART THOU?" at Cirencester, April 25th.

MR. SEYMOUR SMITH will sing WILFORD MORGAN'S highly successful song, "MY SWEETHEART WHEN A BOY," at Barnsley, April 22nd; at Birmingham, 24th and 26th; and at the Burdett Literary Institute, 30th.

MR. W. COATES will sing WILFORD MORGAN'S highly successful song, "MY SWEETHEART WHEN A BOY," at Dublin, Belfast, and Londonderry, next week; and at Rochester, April 30th; Sittingbourne, May 1st.

MR. FRANK ELMORE will sing "THOU ART SO NEAR AND YET SO FAR," at Warrington, April 30th; and at St. James's Hall, May 14th.

MR. WILFORD MORGAN will sing his new song, "MY SWEETHEART WHEN A BOY," at all his engagements during the ensuing season.

MR. SUPPUS, Professor of Music, begs to announce that he gives Lessons on the Guitar, Violin, Piano, and Singing; and there are Meetings for Amateurs for the Practice of Trios, Quartets, etc., on Tuesdays and Thursdays, from Four to Six o'clock, at his residence, 3, Upper James Street, Golden Square, which he superintends.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

HERR LOUIS ENGEL has REMOVED from Grosvenor Street to 62, Mount Street, Grosvenor Square, three doors from Park Lane, where letters or engagements for the Harmonium may be addressed.

HERR ALFRED JAELL will arrive in London about the end of April for the Season. Address—MESSRS. ERARD, 18, Great Marlborough Street, W.

H. WHITE & SON'S CATALOGUE of CLASSICAL MUSIC, Ancient and Modern, Vocal and Instrumental, at very Reduced Prices, forwarded on receipt of One Stamp.

H. WHITE &amp; SON, 337, Oxford Street, London.

By the Author of "The Guards" and "Hilda" Waltzes.  
THE TITANIA WALTZ, by D. GODFREY. The subjects from Weber's Oberon. "Skillfully worked up, with a result most pleasing—more so, even, than many of this popular writer's productions."—*City Press*. Post free for 24 stamps.

London: JOHN SHEPHERD, 20, Warwick Lane, Paternoster Row.

NEW SONG by M. JANE RONNIGER—"GOOD NIGHT, BELOVED." Words by LONGFELLOW.  
LAMBTON COCK, ADDISON, & CO., 62 and 63, New Bond Street, W.

## TOEPFER'S ALBUM FOR THE ORGAN.

In honour of

THE ORGANIST TOEPFER,  
Whose Jubilee will be celebrated at Weimar on the 4th of June, 1867.

An ALBUM will be published, to contain about

40 NEW ORGAN COMPOSITIONS, PRELUDES, SONATAS, FUGUES,  
ETC.,

By some of the First Organists throughout Germany.

IT is intended to collect as many Subscribers as possible, whose names will be printed in front of the book, as so many friends of the Jubilant, to whom a copy of the Album will be presented on the Day of his Jubilee. The work will extend over Twenty to Thirty Sheets, at 10s. 6d. to Subscribers.

Organists and Amateurs who may wish to subscribe are invited to send their names and addresses, before the end of April (as the list will then close), to Messrs. DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street, London.

A MANUAL FOR COMPOSERS,  
MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS.  
By F. J. FETIS,  
Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory,  
Knight of the Legion of Honour, &c. Translated from the original  
By WELLINGTON GUERNSEY.  
(Continued from p. 208.)

## CHAPTER IV.

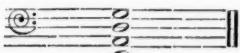
*Of the Contra Bass or Double Bass.*

90. The double bass is the lowest and most powerful of all bow instruments. In England, France, and in the Low Countries, this instrument carries only three strings, which are tuned in fifths, as follows :—



These strings, from their length and thickness, sound the lower octave to those of the violoncello.

91. The stretch of the fingers upon an instrument so large is such, that the hand is obliged to multiply its movements in performance to reach the intervals. In order to modify these difficulties, in Germany and in Italy double basses are constructed to carry four strings, the consequence of which necessitates a different system of tuning. In Germany the preference is given to tuning in fourths, as follows :—



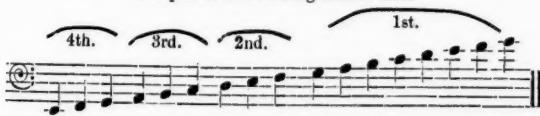
Tuning thus in fourths has the advantage of contracting the intervals, thereby rendering the movement of the hand less frequent. Rapid passages on instruments thus tuned are of much easier attainment than on those tuned in fifths.

92. It will be seen by the foregoing remarks that composers who write in double bass parts lower C's and D's do wrong, as these notes do not exist in either system of tuning this instrument.

Compass of the 3 string double bass.



Compass of the 4 string double bass.



93. There are no chords on the double bass, but octaves may be played upon the open strings.

On the third string, D bass, these octaves are



On the fourth string do. they are



94. The remarks on the violin, as to bowing, &c., are equally applicable to the double bass.

## CHAPTER V.

*On the Mute and its effects.*

95. The mute is formed from wood or metal and so made as to fix upon the bridge without touching the strings. By its pressure upon the bridge of bow instruments, it prevents their vibration upon the hilly sounding post, and upon all the sonorous portions of the instrument—the sounds produced by the vibrations of the strings alone being heard, leaving only dull and apparently distant sounds.

The effects of the mute have a mysterious character and are often employed successfully in dramatic music, and in purely instrumental compositions. They introduce variety among the natural sounds of bow instruments.

96. Mutes are used on violins, tenors, and violoncellos, but seldom used on double basses, the capacity of the instrument requiring all its vibration to render the notes appreciably distinct. Hence the mute is only used for the three instruments above mentioned.

97. The use of the mute is indicated by the words, *con sordine* (with mutes).

—o—

## SECTION II.—ON WOOD WIND INSTRUMENTS.

## CHAPTER VI.

*Of the Flute.*

98. The German flute, the only one that has been retained, is of various kinds. That ordinarily employed in an orchestra is called *Flauto* or flute in D, because D is the natural key of the instrument.

The ordinary compass of the flute is :



However, when the composer requires the flute to descend to C, he can employ this note,

The three last upper notes can only be reached with effort. They should not be used in ordinary instrumentation.

99. An instrument maker, of Vienna, named Prexler, invented a flute which he called *Panaulon* which gave the lower G and which had seventeen keys too long to be played with the fingers. Some flautists played solos upon this flute, but obtained little success owing to the tone being much inferior to the ordinary flute. Nevertheless, it might be used effectively in an orchestra, as it might form the base of the flute.

100. Of all wind instruments, the flute affords the greatest facilities, for passages of every kind may be executed upon it. Trills, improperly called *cadences*, are good upon every note of the two first octaves. The intonation is less perfect upon those of the third octave, notwithstanding that additional keys which have been superadded have improved some of them. In the key of B major, the trill should be eschewed, because it is imperfect. In the last upper octave, the cadences of G  $\sharp$  with A, and G  $\sharp$  with A, do not lay in the instrument.

101. Most composers habitually employ the flute in the medium or elevated part of the instrument; however, the sustained tones of several flutes, in the lower part of the instrument produce admirable effects which resemble no other.

102. The name of *ottavino*, *piccolo*, or *petite flute* is given to a small flute resembling, in every respect, the large flute, but of lesser proportions, though of the same compass but sounding to the upper octave. It is scarcely possible to produce from the piccolo the octave of the last upper notes of the large flute, and there are few musical examples of passages that reach higher than F

103. The object of the piccolo is to give greater brilliancy to certain passages, on account of the sharpness of its tones. It is frequently used to double in the octave subjects given to the clarinet, hautboy or flute.

The piccolo is ineffective unless in animated passages.

104. In military music, and in bands of wind instruments, a large flute called E  $\flat$  Flute is employed. This flute accords better than the other with the B  $\flat$  clarinets, to play in the keys of B  $\flat$ , E  $\flat$ , C minor, and A  $\flat$ .

[April 20, 1867.]

The E♭ flute is a half tone higher than the ordinary flute which is in D; it follows, therefore, that if the piece of music is in E♭ it is written in D, if in B♭ it is written in A, and if in A♭ it is written in G.

*Compass of the E♭ Flute and the effect of its notes.*

In E♭

105. The piccolo used in military bands is also in E♭, sounding to the upper octave of the large flute of the same, and should be written in the same manner.

106. Sometimes, in wind instrumental music a flute in F is employed, being shorter than the ordinary concert flute, sounding a minor third above the latter, so that when it plays a D, F is heard. It was hence called a *tierce or third flute*. The use of this flute is chiefly when clarinets in C are employed in military bands, and when the dominant key is F.

*Example of the Scale of the Tierce or Third Flute.*

Tierce Flute.

107. When the third flute is in use, there is also a small flute in F which sounded the upper octave and has the same compass.

108. They still employ in Germany two other flutes in military music, the one in G playing a fourth above the flute in D, and its scale is as follows:

Flute in G.

The upper octave of this flute is the true military fife. The other German flute is in C; it is somewhat larger than the small flute in D, and its scale is a tone lower.

Flute in C.

109. It is difficult to tune these flutes with other instruments, and their multiplicity appear quite unnecessary. The concert flute and the small flute in D, and those in E♭, appear to suffice for playing in every key, either in ordinary orchestras, or otherwise. Nevertheless, there is an apparent want in the system of the flute. Until the present time it has been confined to the upper notes, but a tenor and a bass flute are required for the production of effects which, unquestionably, would be as agreeable as they would be novel.

(To be continued.)

THE ROSSINI THEATRE at Passy, hard by Paris, has just been opened. Rossini lives at Passy. *Hinc illæ lachrymæ*—or whatever you please.—(A. S. S.).

### HERR JOACHIM.

(From the "Argosy.")

The English public are now fully alive to the merits of a stringed quartet. The three varieties of the same instrument—violin, viola, and violoncello (all possessing common properties of sound, but each with its own peculiar *timbre*, or individual quality)—embrace an almost unlimited compass and an equally wide sphere of musical expression.

No wonder that Haydn, Mozart, Beethoven, and Mendelssohn have cast some of their choicest inspirations in the quartet mould; still less wonder that all who love, or who are learning to love, good music should find in quartet concerts the most fitting opportunities for that quiet analysis and subtle contemplation so congenial to the cultivated musician. But how seldom is he critically satisfied. Quartet-playing is full of difficulties. We have heard four good players play as badly together as they played well apart. You may have four good oars in a boat and a very bad pace and style as the result; e.g., if *bore* sits where *stroke* ought to sit, and the wrong *man* steers, or if they are not in the habit of pulling together. In rowing, quartet-playing, and everything else, the worst blunder you can possibly make is to put the *right man* in the *wrong place*. Some of the best quartet-playing we ever heard was that executed fifteen or sixteen years ago by MM. Sainton, Hill, Cooper, and Piatti—not because they were all the finest players (although of course Signor Piatti and the late Mr. Hill were quite incomparable)—but because they had "pulled together" for years, and understood perfectly their relative positions. And some of the worst quartets ever played by great artists were those led shortly afterwards by the late lamented Ernst, in some respects, perhaps, the greatest violinist of the age.

The present cast of the Monday Popular Concerts has probably never been equalled. Joachim—*sacile princeps*, as first violin; Ries—masterly and perfectly unobtrusive, as second violin; Blagrove—too coarse for first violin and too fine for a second—has found his peculiar sphere, and is a kind of Hill *redivivus*, on the viola; and, lastly, Piatti—the only violoncello the public seem likely to listen to as long as he lives; a violoncello apparently without rosin or catgut or wood. Truly, a kind of disembodied violoncello. If it is true, as Mr. Ruskin affirms, that Turner painted the "souls of pictures," it is no less certain that Piatti plays on the "soul" of a violoncello.

On Monday, the 14th of January, St. James's Hall may be said to have risen—as one man and woman—as Herr Joachim sat down. He was certainly never in finer condition and never played more superbly. These are indeed the golden moments of his prime. Not much over thirty, he has reached with regular and gigantic strides the noble promise of his youth. It seems but yesterday that he stood before us in Exeter Hall, a modest unassuming lad in jacket and trousers, holding his violin well up with the grip of a master, his head with its locks of pale-coloured hair leaning lovingly upon it with a look of quiet and utter absorption which would have been almost weird had it been less calm and happy. It seems but yesterday that the incredulous artists crowded round the composed and thoughtful boy who came forward to play Bach's fugues on four strings; and but yesterday that the enthusiastic Mendelssohn clasped him in his arms at the close of his marvellous performance! Precious memories that only seem so fresh because they have become so dear. The beloved master has been in his grave for twenty years, and the boy violinist now stands before the world in the full maturity of manly vigour, covered with that mantle of high resolve and lofty purity in art which fell from the master's shoulders.

As one who feels that a precious diamond has been committed to him to cut and polish with innumerable facets, so, slowly and laboriously, has Herr Joachim cut and polished his genius until at last it glows and glitters before the world with a singular splendour. Once only was the process interrupted. After winning the highest fame as a young player, he appears to have been seized with the desire of creating music of his own. What evil genius is it that fills a man with a longing to achieve what is denied him? And who has not at some time or other been possessed by it? "*Negue semper arcum tendit Apollo*" became for a time the motto of Herr Joachim, and we believe that for years he refused to play the violin, and devoted himself to musical composition. Happily it is found impossible "to expel nature with a fork," and Herr Joachim was at last induced to abandon the seclusion of the study for that stage where alone he is destined to reign supreme.

Herr Joachim is distinguished from other eminent violinists by the quantity, as well as by the quality, of his gifts. Ernst may have had that strange romantic fire which is perhaps never found to the same extent in perfectly balanced mind; Paganini may have possessed a kind of madness, and, we must say the word, trickery, which at once infected and bewildered his audience; Sivers may possess the sweetness long drawn out, which wraps the soul in languor and delight; Wieniawski may haunt us like the red light of Mephistopheles in *Faust*, with his wild snatches of capricious and demon-like music—but no one possesses so many qualities combined, and combined in such harmony and right

balance, as Herr Joachim. His intonation strikes as it were the keynote of his genius. The great pianoforte makers tell us that there is but one true quality of tone for voices and all instruments—dependent on the character of certain vibrations; that all tone satisfies us, in proportion as it approaches certain ascertained forms of vibration, which may be made actually visible by sand strewn upon a vibratory surface—the sand arranging itself in certain waves, according to the sound vibrating. Broadwood and Erard maintain that their finest instruments approach the true tone; they say that Joachim, Piatti, and some others, possess it. Whether the scientific theory be true or not, one thing is certain, that the great players have an intonation which, whilst it may escape descriptive analysis, places a deep chasm between them and ordinary players.

Let any one go to St. James's Hall and listen to Joachim, and then to Ries, or any other good player, and he will hear the difference. It is a kind of biting quality, which seizes the ear and keeps it—the note never falls still-born in space. It is neither too woolly nor too wiry; but, from the lowest *piano* to the highest *forte*, it travels like the voice of a charmed speaker, and subdues the heart. We are sensible that other players are instinctively aiming at this quality, and we do not say so much that they never find it as that Joachim never loses it. The consequence is that we listen to others sometimes, but to him always. In one so free from all artifice it seems captious—it may be presumptuous—to hint at a mannerism, but Herr Joachim's practice of sliding the touch where we should expect him to impinge, and impinging where we should expect him to slide, conveys sometimes to the violinist a slight sense of affection. But even here we pause to consider whether it may not be after all a refinement of beauty. Herr Joachim is not only great in his manner of doing, but great in his selection of what to do. It may be true that an artist is to be judged by his manner of performance, and that we have no right to detract from him as an artist on the score of unworthy subject-matter. It may be perfectly true that Mr. Swinburne is an exquisite artist, and entitled to our admiration as such, although he will persist in "darkening sanctities with song," and outraging the healthy instincts of ordinary human beings. By all means let art be judged on its own merits. A good man, as such, may be of little use to art; yet he who is as noble in what he selects to do as he is true in the manner of his doing, will always carry the suffrages of mankind against the man who ignores the application of ethics to art.

In music, as in every other art, "there is a higher and a lower." It is the glory of Herr Joachim that his powers have always been devoted to that school of music which reflects the highest and widest sympathies of our nature. In the great classical realm of the German school he walks as a prince in his own dominions. He will turn aside for no man. He speaks familiarly with the great departed ones, and the voice of the dead is indeed a living voice to him. When he stands up to play a Beethoven concerto there is about him something of the majestic dignity of the great "Tonkünstler" himself. As we listen, and mark the royal possession he takes of the subject with the sceptre of his bow, we say, "Thus, and thus might Beethoven have played." He balances the orchestra, holds it in check with his softest *piano*, and stands, amid its loudest thunder, "moulded in colossal calm!" Simple in his grandeur, and grand in his simplicity, Herr Joachim remains for us the highest known type of the executive artist. His intent ear catches every syllable of the inspired oracle—his heart appropriates the truth, and he comes forward to give to the world, with a prodigious power and minuteness, "the open secret" that has been committed to his care.

H. R. HAWES.

[And thus talk amateurs about music and musicians! Can anybody explain what it all, or any part of it, means?—A. S. S.]

"PAGANINI REDIVIVUS" took his departure last evening for London, where, we are informed, he intends delivering a "preparatory and explanatory" lecture upon his pianoforte accompaniments to *Paganini's Studies*. The novelty of this work, it appears, consists in each accompaniment being a separate and detached *moreau*, capable of performance without the violin part, as also of giving to every study a distinct *character* and a *name*, thereby transforming it, as it were, into a musical picture. They are twenty-four in number, and were composed by "Paganini Redivivus," while travelling through France in 1862, for his only pupil, Madame Léa Vasse (professor of the pianoforte to the Imperial Schools of St. Petersburg), but have as yet only been submitted privately to several eminent musicians, amongst whom were the late Mr. Alfred Mellon, as also Monsieur Sainton, who, upon hearing them, was pleased to express himself in terms of unbounded surprise and admiration. "Paganini Redivivus" will undertake the duties of pianist as well as lecturer on the occasion.—*Northern Whig*, Thursday April 11th.

#### PHILHARMONIC CONCERTS.

The third concert of the Philharmonic Society attracted a larger audience to the Hanover Square Rooms than either of its predecessors. The two symphonies were Schumann in D minor (No. 2) and Mendelssohn in A major (the "Italian"). The last was so familiar to the members of the orchestra as to present little, if any, difficulty to the new conductor; but the first was a very different matter, and Mr. Cusins may be congratulated on the talent and readiness with which he acquitted himself of the task of directing its performance. Both symphonies were played with remarkable spirit; and those who find amusement in balancing and comparing the respective merits of Schumann and Mendelssohn had a fair opportunity of indulging their peculiar taste. The great majority of the Philharmonic audience, if applause may be accepted as criterion, were for Mendelssohn—which to us, we must confess, is not by any means surprising. The D minor symphony, in spite of scattered beauties, especially to be found in the two middle movements (*romanza* and *scherzo*), is one of the most laboured and least fruitful of its composer's larger works; while Mendelssohn has produced nothing brighter than his symphony in A, which, from beginning to end may be said to sparkle like a diamond—"wie ein Diamant, wie man es wendet nach allen Seiten Funken wirst"—as Schumann himself wrote of the *finale* to one of Cherubini's violin quartets. The overtures at this concert were Beethoven's magnificent *Egmont*, and the *Ruler of the Spirits (Rubezahl)*—perhaps, after *Der Freischütz*, and not forgetting *Oberon* or *Euryanthe*, Weber's very finest dramatic prelude. The concerto was Beethoven's No. 4 (in G) for pianoforte, played with splendid energy by Madame Schumann, and though not accompanied by the orchestra throughout with such uniform carefulness as might have been desirable, received with unanimous marks of satisfaction at the end. The singers were Mdlles. Enequist and Drasdil, soprano and contralto. Mdlle. Enequist selected for solo the great and trying recitative and air of *Don Giovanni*, and sang it in so artistic a manner as to justify her choice. Mdlle. Drasdil, who has a voice, the quality of which stands in no need of effort to reveal, chose the sombre "Spirit song" of Haydn; and the two ladies together gave the long and showy duet, "Serbami ognor," from Rossini's *Semiramide*.

At the fourth concert we are promised a symphony by Haydn; Mendelssohn's overture to *Athalie*; Molique's violin concerto in D minor, performed by Herr Straus; the brilliant quartet from Mr. Costa's *Naaman* ("Honour and Glory"); and Beethoven's *Choral Symphony*—the colossal "No. 9."

#### MADAME SCHUMANN'S "RECITALS."

Madame Schumann has given two "Pianoforte Recitals" at St. James's Hall, interesting if only on account of the specimens of her late husband's music which were included in the programmes, and which she played as perfectly as any music could be played, and with no less enthusiasm than technical ability. These comprised the *Arabesque* (Op. 18), which had already been applauded at the Monday Popular Concerts; the "*Carnaval*," or *Scènes Mignonnes* (Op. 9), an attempt on the part of Schumann at the humoresque in music, with which Mr. Charles Hallé was among the first to make English amateurs familiar (at his "Recitals"); the *Etudes en formes de Variations* (Op. 13—dedicated to William Sterndale Bennett), Madame Schumann's own admirable performance of which at the Monday Popular Concerts, in 1865, is still remembered; two canons from the *Studien für den Pedaßflügel* (Op. 95); and several vocal pieces, confided at the first "Recital" to Mdlle. Bramer, and at the second to Madame Sainton-Dolby. All these afforded deep gratification to the admirers of Schumann's compositions—among the instrumental specimens more particularly, the two canons, and among the songs "Frühlingsnacht" (Mdlle. Bramer) and "Moonlight" (Madame Sainton), each of which was asked for again. Madame Schumann also played the *Sonata Appassionata* and the *Moonlight Sonata* of Beethoven; solo pieces by Bach, Scarlatti, Schubert, Mendelssohn, and Henselt, and, with Signor Piatti, Mendelssohn's great sonata in D major, for pianoforte and violoncello. The vocal music was accompanied by Mr. Zerbini. Though not crowded, both "Recitals" were well attended. Madame Schumann now leaves London, after her third, and by no means least successful, visit. She must be aware by this time, that those who told her she would meet only enemies might have more honestly told her she would meet only friends.

[April 20, 1867.]

## MR. CHARLES HALLE'S PIANOFORTE RECITALS.

ST. JAMES'S HALL,  
REGENT STREET AND PICCADILLY.MR. CHARLES HALLE'S PIANOFORTE RECITALS will  
take place in the above Hall on the following

## FRIDAY AFTERNOONS:

MAY 17,	MAY 31,	JUNE 14,	JUNE 28,
MAY 24,	JUNE 7,	JUNE 21,	JULY 5,

*To commence each Day at Three o'clock precisely.*

Violoncello - - - Signor PIATTI.

The Programmes of the forthcoming Season will be selected from the Works of the most celebrated writers for the Pianoforte, Ancient and Modern, and include at each concert one of the principal Sonatas by Schubert, whose instrumental works have lately created such a profound sensation in this country, together with examples from J. S. Bach's 48 Preludes and Fugues, &c., &c. Selections from the compositions of Beethoven, Mozart, Haydn, Mendelssohn, Schumann, Chopin, Heller, &c., &c., will also be frequently introduced.

In order to enable Mr. Halle to produce the whole of the Sonatas, &c., for Pianoforte and Violoncello by Beethoven and Mendelssohn, the services of Signor Piatti have been secured for the Eight Matinées, at each of which one of these celebrated works will be performed.

Mr. Halle will not play at any Morning Concert this Season, except at the Eight Recitals here announced.

## PRICES OF ADMISSION.

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Sofa Stalls, numbered and reserved	£2	2	0
Balcony	1	0	0
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Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Mitchell's, 33, Old Bond Street; Austin's Ticket Office, 28, Piccadilly; and by Mr. Charles Halle, 11, Mansfield Street, Cavendish Square.

## MONDAY POPULAR CONCERTS.

MR. S. ARTHUR CHAPPELL (DIRECTOR) begs to  
announce that

## THE MONDAY POPULAR CONCERTS

Will be RESUMED early in NOVEMBER.

*L'Histoire de Palmerin d' Olibe filz du Roy FLORENDOZ de MACEDONE et de LA BELLE GRIANE, fille de Remiculus, Empereur de Constantinople, by Jean Wangin, dit le Petit Angenin. A perfect copy of this extremely rare Romance to be sold for TWENTY-EIGHT GUINEAS.*

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## DEATH.

At Sunderland, on the 7th inst., Mr. JAMES HUMPHREY, formerly trumpeter in the 1st Life Guards, aged 44.

## The Musical World.

LONDON, SATURDAY, APRIL 20, 1867.

[Translations from the *Gesammelte Schriften* of Robert Schumann continued.]

CHOPIN.—Continued.

3.—Two NOTTURNOS, OP. 37 : BALLADE NO. 2, IN F, OP. 38 : WALTZES, OP. 42.

CHOPIN might now always publish without his name, and notwithstanding be immediately recognized. To say this is at once to praise and to blame him—to praise his talent, to blame his want of aspiration. For most certainly there is that enormous originality in him which directly it shows itself leaves no doubt as to the name of the composer; and he possesses also a wealth of new forms which are equally astonishing for their delicacy and their boldness. But full of novelty and invention as he is in the outward form and complexion of his pieces, and in certain special instrumental effects, yet in their inner structure he seems to remain where he was, and excites a fear that he will never rise higher

than the point he has reached at present; and though that is high enough to place his name on a level with all that is permanent in modern art, yet he confines his practice to the small field of the piano, while, with his ability, he might achieve something far higher, and exercise an influence on the progress of the whole of music. Still we must not repine. He has done so much that is great, and continues to do so much, that we are content, and ready to congratulate any artist who will produce only half what he does. To be entitled "poet" it is not necessary to write a big volume; a few short pieces are quite enough to earn the name, and these Chopin has written. Such are the *Notturnos* quoted above. They are distinguishable from his earlier ones by their simpler ornamentation and quieter grace. We all recollect how he once enveloped himself in a glitter of tinsel, gold leaf, and jewellery. Since then he has grown older and wiser. He is as fond of ornament as ever, but of a more sober cast, through which the noble beauty of his poetry can make itself seen; and, then, he has the finest taste! all which is mere vanity to the contrapuntists, who look for nothing but consecutive fifths, and are enraged when they can't find them. Still there are a few things which Chopin may teach even these gentlemen, especially how to make the aforesaid fifths.

I have still the *Ballade* to mention, and a remarkable piece it is. Under this title Chopin has already written one of his wildest and most individual compositions (in G minor, op. 23). That now before us, though inferior to the other as a work of art, is not less fantastic and full of genius. The mournful episode appears to have been added recently; for I remember perfectly that when he played it here it ended in F, whereas now it ends in A minor. He then said that his ballads had been suggested to him by some poems of Mickiewicz. A poet would have no difficulty in fitting words to this music, for it touches ones inmost feelings.

Lastly, the Waltz, like all Chopin's waltzes, is a *pièce de salon* of the noblest style. If played for dancing, half the women in the room should be countesses at least. So says a friend of mine, and says well, for it is thoroughly aristocratic music.

## BEETHOVEN.

## THE FOUR OVERTURES TO "FIDELIO."

It deserves to be recorded in letters of gold that the Leipzig orchestra, on Thursday last, played all the four Overtures to *Fidelio*, one after the other.

All thanks to you, you Viennese of 1805, that you would not be satisfied with the first, and thus forced Beethoven, in his divine rage, to hurl forth the rest, one by one. If ever he seemed mighty to me, it was that evening, when we were able, better even than in his own work-room, to watch him at his labour—creating, rejecting, altering; always at fiery heat. It is in the second attack that he is most gigantic. The first overture does not please. "Hold!" says he, "till I alter your opinion with a second!" and down he sat to his work again, and made all the thrilling story of the drama to pass before him once more, and once more sang the joys and sorrows of his beloved. It is unearthly, this second overture; in some parts even bolder than the third, the well-known great one in C. For even this did not satisfy him, and he laid it also aside, and taking only portions of it, he made the third—a calmer and more artistically perfect work. Still later, followed the slighter and more popular one in E, which is usually heard in the theatre before the Opera.

Such are the great Four-Overtures. They are like a work of nature herself. First, there is the mass of roots: then rises the mighty trunk: then it lays its great arms about, right and left; and lastly, comes the branching foliage to crown the magnificent tree.

Many a one must remember that evening with delight, when, under Mendelssohn's direction, the Leipzig orchestra played the four overtures to *Leonora* one after another. We noticed the occurrence at the time; but we return to the subject, because the fourth overture (second in order of composition) has just appeared in print.

As to the order in which Beethoven wrote the overtures, there can hardly be a doubt. To many, the one now before us will probably seem to be the first, that which the composer originally intended for his opera; for it has all the character of a first bold attempt, written in the greatest delight at the completion of his work, and reflecting all its principal points in little. Schindler's book, however, effectually settles the doubt. According to his express statement the following are the facts of the case. The overture which Beethoven first wrote, is that published after his death by Haslinger, as Opus 138. It was played in Vienna only to a select assembly of connoisseurs, and was by them, with one voice, dismissed as "too trivial." Thereupon, Beethoven, in irritation, wrote that which has been just published (1842) by Breitkopf and Hartel, and which he afterwards altered into the well-known No. 3 in C major. Lastly, in 1815, he wrote the fourth overture, in E, when *Fidelio* was again brought upon the stage.

Musicians are pretty nearly agreed that the third overture is the most effective and most artistically finished; but let no one undervalue the first. With the exception of a single weak passage (p. 18), it is a charming and spirited composition, and thoroughly worthy of Beethoven. The introduction, the transition to the allegro, the first subject, the allusion to Florestan's air, the crescendo at the close—each of these displays the rich genial spirit of the composer. But far more interesting still are the relations of No. 2 to No. 3. Here the artist is pleased to reveal himself in the very process of creation. How he altered—how he rejected, both ideas and instrumentation—how impossible he finds it to throw aside Florestan's air—how the three opening bars of that air pervade the entire piece—how he cannot even give up the trumpet-call behind the scenes, but makes it far finer in the third than in the second—how he gave himself no rest or peace till he had brought his work to that pitch of perfection which is so astonishing in the third overture; to observe and compare these things is one of the most interesting and improving tasks the student can undertake. Most gladly would we go through the two, step by step! But it is so much more satisfactory to do it, score-in-hand, at the performance, that we have only briefly noticed the essential points of difference. One particular there is, however, which must be mentioned. In the MS. score in possession of Breitkopf and Hartel, some pages are unfortunately wanting at the end. For the purpose of the recent performance this gap was filled up by a corresponding passage in No. 3, which in the edition is denoted by asterisks. And this was the only convenient way of doing what had to be done. But it was difficult for the conductor so to push

on the orchestra that the passage

(twenty-one bars before the close) should not sound too slow after

this previous passage:

This difficulty

would have been avoided if after the bar

of No. 2 (p. 68), the *fff* at p. 68 of No. 3 had been at once taken. The disadvantage of the trifling variations in the instrumentation,

which the entire abandonment of the presto (in No. 2, p. 69, &c.) would have involved, seems to us of no moment.

On the other hand, one cannot but heartily respect the pious care which refused to sacrifice a single bar. Is there no hope of finding a second copy of the overture containing the complete score?\*

Meantime, might not the different publishers unite in a uniform edition of the four works in a single volume? Such an edition would be valuable both to master and scholar—as a monument, on the one hand, of pains and conscientious care; on the other, of the enormous force of Beethoven's invention—creating and destroying, by turns, as if in mere sport: a man in whom nature, for once, with prodigal hand, united what she usually divides among a thousand intellects. To the mass of people it is all one whether Beethoven wrote four overtures to one opera, or some other composer four operas to one overture. But the artist is bound to follow up every track which will lead him to the secret work-chamber of the master, and in this study such an edition would greatly assist him, since it is not easy to find an orchestra to play all the four at once. We therefore venture to recommend it.

#### SPOHR.

##### QUARTET, OP. 97.

. . . Our party then dispported themselves in a new quartet by Spohr, in the very first bars of which the familiar figure of the master presented itself. We soon came to the conclusion that the intention of the work was rather to afford a brilliant display to the first violin than to unite the whole four players in one uniform artistic structure. Against this nothing can be said when it is openly professed and intended; and, indeed, this style of quartet makes no higher claims. The form, the transitions, the modulations, and the turns of melody, were exactly those constantly found in Spohr, and the players occupied themselves with the work as with some familiar object. The *scherzo*—never a strong point with Spohr—is omitted, and the whole has a contemplative, and (if the expression may be allowed) *didactic* character. The *rondo* contains a very pretty and attractive theme, which only demands a counter-theme, of a more decided cast.

A remark presents itself to me here which was suggested by a criticism of one of the players. Our young composers, whose aim is to be original, not to say eccentric, often undervalue the slight, rapid, works of the great experienced masters, and are mistaken in imagining that they themselves can do as well. In so doing they forget the difference between master and scholar. The heavenly ease and freedom of the pianoforte sonatas which Beethoven, and still more Mozart, threw off so rapidly, exhibit the proficiency of the composers as much as any of their profounder revelations. The matured master shows his talent in his careless way of playing with the outlines which he has sketched in at the beginning of his piece; while the raw unfinished composer, when he ventures out of the conventional bounds of routine, is sure to strain the cord too tight, and thus often comes to grief. To apply this to the quartet before us. Forget the name and fame of the composer, and the composition still remains in form, style, and invention, quite masterly, and whole worlds above that of a student or mere rapid writer. Skill, when attained by practice and study, has the reward of remaining fruitful up to old age; while an unpractised talent will find his rudimentary difficulties in his way to the very last.

\* The entire score of No. 2 has since been found, and is published by Breitkopf and Hartel, with a prefatory notice by Otto Jahn.

WE are glad to be able to state that the anniversary festival dinner of the Royal Society of Musicians (since last year happily united to the Royal Society of Female Musicians) was most successful in its results, and that the eloquent speech of the president, Mr. Beresford-Hope, in proposing the toast of the evening, together with the concert of vocal and instrumental music which varied and enlivened the proceedings, produced the desired effect. Mr. Stanley Lucas (secretary), acting on behalf of Mr. G. F. Anderson (hon. treasurer), had the pleasant task of reading a list of donations, which amounted to something more or less than £300!. On the other hand, we learn with sincere regret that it has been found expedient to dissolve the Musical Society of London, from which so much was expected at the outset, and which, during its brief career of eight or nine years, really did great things in the way of orchestral performance, with a magnificent band of instrumentalists, under the direction of our admirable English conductor, the late Mr. Alfred Mellon, upon whose death that of the Society of which he was virtually the artistic chief has followed with singular rapidity.



Our musical readers will learn with pleasure equal to our own that the house of Messrs Ewer will shortly publish some important works of Mendelssohn, which his executors have only just decided to appear. The first composition to be brought out will be the concert overture in C, known as the *Trumpet Overture* from the frequent recurrence of a characteristic passage for that instrument. This work was written in 1825, and was performed at the Dusseldorf Musical Festival in 1833, and two or three times by our Philharmonic Society, but was withheld from publication by Mendelssohn himself. The most important promise, however, is that of the production of Mendelssohn's great *Reformation Symphony*, in D minor, a work composed in 1830 in celebration of the German Reformation Festival. Mendelssohn wrote this *Reformation Symphony* during his stay in Rome, probably incited to the composition, as Mr. Benedict says in his memoir of the composer, "by the sight of the monastery in which Martin Luther, whilst still an Augustine monk, had been resident." As the work was the result of the same period that produced the materials for his *Italian Symphony*, as Mendelssohn is said to have been much pleased with it at the time, and as he frequently played a transcript of it on the pianoforte to admiring hearers, among whom were some of the most eminent musicians of the day, it is fair to assume that this symphony, so long withheld, will prove a rich addition to the already published works of its composer. Others of his posthumous works are also promised for publication, comprising an eighth book of *Lieder ohne Wörte*, besides some detached songs and pianoforte studies. In the present comparative dearth of creative musical genius, the prospect of the appearance of such art treasures is most welcome and gratifying, and it is to be hoped that their publication will lead the way to that of others of the many works of their composer which still remain in manuscript.—*Daily News.*



**MR. HALLE'S RECITALS.**—During his forthcoming series of "Pianoforte Recitals" Mr. Hallé is to play at each recital a solo sonata by Schubert, and one of the duets for piano and violoncello by Beethoven or Mendelssohn. The idea is excellent.

**MR. ALFRED MELLON'S PROMENADE CONCERTS.**—"From other sources," says the *Athenaeum*, "we learn that Mr. Mellon was only the representative of the lessee of the Royal Italian Opera House." The *Athenaeum* has been misinformed.—[A. S. S.]

**ISLINGTON LITERARY SOCIETY.**—The fourth of Mrs. John Macfarren's "Pianoforte and Vocal Recitals" was given with great success on Thursday, April 4th. A very attractive selection of pianoforte music was varied with songs and duets, by Miss Robertine Henderson, and Mademoiselle E. Angèle. The room was quite full, and the audience were enthusiastic in their applause throughout the evening. Miss Robertine Henderson accepted an encore for her impressive singing of Mr. Macfarren's "Late, so late," and "Send me a Lover," and Mademoiselle E. Angèle a like compliment in Henry Smart's "Lady of the Lea." At the conclusion of the first part, Mrs. John Macfarren had to return to the piano and repeat a portion of Brissac's *Irish Fantasia*.

#### PARIS.

(From our own Correspondent.)

The attempt to force another *bouffonnerie charmante* on the public of the Italiens has not been attended with success. *Crispino e la Comare* might be endured as long as Adelina Patti lent to the performance the graces of her singing and acting; but it would have required even greater powers of attraction than those of that admirable young songstress to recommend and endow with vitality the new opera-buffa, *Columella*. Of this work little had been known previous to its announcement, and even then some of the journalists did not betoken a large amount of historic art-knowledge when they assigned its origin to the old Fioravanti on the one hand and to the brothers Ricci on the other. Vincenzo Fioravanti, who composed most of the music of *Columella*, is indeed the son of the well-known old master Valentino Fioravanti, who wrote *Le Cantatrice Villane, I Virtuosi Ambulanti, La Schiava Fortunata, Camilla*, and other operatic works which had their day, and which, with higher and brighter aspirations, have sought the realms of oblivion. *Columella* was composed in 1839 for a small theatre in Naples when comic opera, with spoken dialogue, was the custom. This kind of lyric performance, however, had fallen into disuse with the growing neglect for the Neapolitan *buffo en dialecte* throughout Italy, and *Columella* stood the chance with other *bouffonneries charmantes* of being shelved entirely. There lived at the time and flourished an excellent buffo, Cambiagio, who rather admired young Fioravanti's opera, and undertook to mould it into shape to gratify the exigencies of the opera buffa proper. He rewrote the dialogue in verse, had it put into *parlante*—no great difficulty it will be admitted—touched up the general partition here and there, and stamped it into legitimacy. In its new form and under its new guidance *Columella* was produced at the theatre San Benedetto of Venice, in 1842, achieved a success, and ran the circuit of all the peninsular theatres. In small theatres, if well and carefully performed, there is little doubt that *Columella* would achieve a fair amount of success. But in an establishment where the *Barbiere, Cenerentola, the Elisir d'Amore, Don Pasquale*, and such like works are the standards of the comic performances, Fioravanti's operatic concoction must seem outrageous and entirely out of place, or, if encouraged for a moment, only on account of its strangeness. The scenes in the mad-house are preposterous in the extreme: and yet Mr. Toole of the Adelphi might turn them into a never-failing source of laughter, and make a new reputation for himself. At all events I do not think that any other manager besides M. Bagier would have hazarded such a step as gravely to introduce such a piece, and, still more gravely, to command it to his aristocratic public. As far as the performance went, it was creditably done. Signor Scalese, who played the part of the principal valet, *Columella*, was most admirable. Signor Cresci sang well as the lover, and Mdles. States and Vestri both showed to advantage. Signor Agnesi, as the father, too, well supported Signor Scalese in his buffooneries. Mdille Patti is gone, or going, and a cloud has fallen on the Italian house. Signor Fraschini—who is a short stay maker—is about to take his flight; and Signor Tamberlik is expected to replace him. Meanwhile a new opera is in rehearsal, from the pen of M. Luigi Bordese, and is entitled *La Fioraia*. The cast will be sustained by Signors Nicolini, Cresci, and Verger, and Miss Laura Harris. According to custom the Théâtre Italien will give two sacred (*spirituels*) concerts this week. One will comprise fragments of the Mass of Prince Poniatowski, recently executed at the Church Saint Eustaches.

All is silence about M. Gounod's Shaksperian opera at M. Carvalho's Theatre. Everything connected with the internal progress of the long-expected *Romeo et Juliette* seems to be carried on with closed doors. In the meanwhile the world abroad are becoming sceptical, and just at the proper time there comes a rumour that another Shaksperian opera to the same loving subject, from a different hand to that of M. Gounod, has crept up and will demand a hearing. This time the Shaksperian appellation is quietly dropped, and *Les Amants de Véronne* substituted. The author of book and music—poet and composer one—is M. Richard Yrvid, who threatens publication and unlimited acquaintance at the end of the month. What profound effect the menacement of the new opera's appearance may have on M. Gounod and M. Carvalho in secret council, I can only surmise.

Let me narrate for the great gratification of your readers that,

by advices received direct from Berlin, we are informed that His Majesty the King of Prussia has just decorated Madame Pauline Viardot-Garcia with the golden medal for the Fine Arts, and has addressed to her, himself, that honourable distinction which is only conferred upon artists of eminence, with a letter, in his own handwriting, couched in the most flattering terms. In order that it may be carried by a lady, otherwise than upon the breast, the medal presented to Madame Viardot-Garcia is encased in a ring of great price.

Your readers may feel somewhat surprised that I send them no news about the Exhibition. There are two reasons why I do not: first, I am waiting until the interior is cleared of its present muddle; secondly, I am waiting until the terms of admission descend to a moderate tariff. When the muddle is clarified and the tariff is lowered I shall go wandering in quest of tidings strange and worthy. I have my doubts about the utility of the whole affair. As *Punch* says, "There are some things they don't manage better in France than England."

MONTAGUE SHOOT.

Paris, April 17.

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## NATIONAL CHORAL SOCIETY.

The performance of *Elijah* on Monday last was chiefly remarkable for the re-appearance of Mr. Santley, after an absence from London of some three months or more. The hearty welcome given to this real English artist upon his entering the orchestra showed the feeling of the audience, and by way of response Mr. Santley sang the music of the Prophet throughout in a manner that it would be impossible to surpass and more than difficult to equal. Never has the trying air, "Is not His word like a fire?" been declaimed with more vigorous energy, and never has the air of so opposite a character, "It is enough, O Lord," been sung with more thoroughly devotional pathos than upon this occasion. Madame Suchet-Champin sustained the principal soprano, Miss Lucy Franklin the chief contralto part, while to Mr. Leigh Wilson was assigned the part of tenor. The promise held out by this gentleman in his first appearance has not been thus far fulfilled, neither voice nor method having improved as could be wished, a matter to be regretted, as there is by no means a plethora of efficient tenors, for most of those who have really good voices are ignorant of their proper use, while those who best know how to sing are in the position of the Cherubin, who, being requested to sit down, replied, "Merci, mais je n'ai pas de quoi." Miss Arabella Smyth, Miss Amy Sheridan, Mr. R. Mason, and Mr. Ralph Wilkinson lent their aid in the concerted pieces, Mr. G. W. Martin conducting as usual. The choruses were on the whole finely sung, although in more than one instance they certainly left something to be desired. The National Choral Society may number 600 members, but the whole of them certainly do not muster in the orchestra, for, even with the band included, there were not more than 400 assembled at the outside,—quite enough for the purpose, although not corresponding to the number constantly proclaimed. On Thursday the *Messiah* was given with Miss Louisa Pyne, Miss Palmer, Mr. J. Kerr Gedge, and Mr. Louis Thomas as principals. A little more punctuality in commencing would be an improvement. On Monday the performance did not begin till nearly twenty minutes after the time announced. On the 1st of May there will be a Choral Festival of 5,000 voices at the Crystal Palace under the direction of Mr. Martin.

DRINKWATER HARD.

SCHUBERT SOCIETY.—The second concert this season took place on Thursday the 11th inst. The first part of the programme was entirely made up of vocal and instrumental compositions by R. Schumann. The concert opened with his Trio (Op. 63) in D minor, well played by Mademoiselle Rosetta Alexandre, M. Vivien, and Mr. Walter Pettit. The other works were:—Two songs—"Der Herrlichste," and "Die Lotusblume,"—sung by Miss Marie Stocken; "Die Grenadiere," by Mr. Renwick; "O Sonnenschein," by Madame Sauerbrey; "Widmung," by Miss Barry Eldon; "My heart's in the Highlands," Miss Adelaide Bliss; pianoforte solos—*Phantasiestücke*, by Miss Ellen Bliss, and *Arabesque*, by Mademoiselle Kinkel. The second part was miscellaneous, and need we only mention Miss Mina Poole who sang an Italian air with her usual taste, and joined Mr. Renwick in a duet. Herr Sauerbrey and Herr Schuberth were the accompanists. The third concert, formed of works by F. Schubert and C. E. Schuberth, will take place May 9th.

B. B.

## CRYSTAL PALACE CONCERTS.

The Crystal Palace Concert on Saturday afternoon was noticeable, among other things, for the finest performance (even under Herr Manns) of Beethoven's *Pastoral Symphony* that we can call to mind; and for the introduction of a short orchestral interlude, prayer, and song, from Mr. Arthur Sullivan's MS. opera, *The Sapphire Necklace*—each remarkable, but the prayer especially, which has both genuine melody and genuine expression. This charming piece and the more brilliant air that succeeded it were sung in her best manner by Miss Edith Wynne, who was compelled to repeat the air. There were also two movements (*adagio* and *rondo*) from M. Vieuxtemps' second violin concerto (in F sharp minor), played in perfection by Herr Straus, who, moreover, undertook the violin *obbligato* part in Mozart's noble recitative and air, "Non temer, amo bene," most effectively and artistically given by that progressing singer, Mdlle Enequist. Later in the day, accompanied by Mr. Beringer on the pianoforte, Mdlle. Enequist gave Mendelssohn's "Lieblingsplätze," and Schubert's "Gretchen am Spinnrade," as Miss Wynne did the last-named composer's "Ave Maria," with well-merited success. There were, moreover, two bass songs—"Non più andrai," and "A Presentiment" (a composition of true musical feeling, by Herr Carl Luders)—both sung, and well sung, by M. De Fontanier. The overtures were Spohr's brilliant *Jessonda* and Schumann's terribly gloomy, but still interesting *Manfred*. Thus, we need not remind our musical readers, this capital concert began and ended in the sombre key of E flat minor. The 24th of the season 1866-7, it was also to be the last; but two extra performances are announced for to-day and 27th instant. At the first of these Mendelssohn's *Lobgesang* is to be given; at the second Madame Arabella Goddard is to play a new pianoforte concerto composed expressly for her by Mr. Benedict, who will himself conduct the performance.

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(From another source).

With an extra performance this day (at which Mendelssohn's *Lobgesang* will be given, Miss Louisa Pyne, Mr. Sydney Smith, and Mr. W. H. Cummings being announced to fill the principal parts) the present series of Saturday concerts will terminate. The directors are honestly entitled to all praise for the fulfilment of their promise that "no pains would be spared to render the programmes varied and interesting, and attractive to all sections of the musical public;" and it is in every way gratifying to find that not only have the musical public been delighted, but the attractions held forth by these Saturday concerts have been eminently satisfactory in another (and to the shareholders especially) no less essential particular, inasmuch as the increase of the Company's revenue has been in no small measure influenced by these admirable entertainments. There have been twenty-four concerts since the 6th October last, and at each of these some one or more works of importance have been presented. Handel's *Alexander's Feast* (twice), Haydn's *Tempest*, Macfarren's *Christmas*, Schumann's *Paradise and the Peri*, and Mendelssohn's "Lauda Sion," were the principal large vocal works performed; while of symphonies all those of Beethoven, with the exception of the 9th, have been played, as well as the following:—Haydn—C minor (No. 9), D (No. 7); Mozart—C major (*Jupiter*); Schubert's B minor (unfinished); Mendelssohn—*Italian* and *Scotch* (so-called); Spohr—*Power* (? *Consecration*) of Sound; Schumann—No. 1. B flat, 2. C major, 3. D minor; Gade—No. 1. C minor. Overtures and concertos of all the great masters have been given, and the following eminent instrumental soloists have at different times appeared:—Madame Arabella Goddard (twice), Madame Schumann (twice), Mdlle. Anna Mehlig, Miss Madeline Schiller, Herr Joachim, Herr Ludwig Straus (twice), M. Sainton, Signor Piatti, M. Dannreuther, Herr Wilhelmj (twice), Herr Hartwigson, M. Oscar Beringer and Mr. Franklin Taylor. The sole drawback to the orchestra during the previous seasons—a deficiency of stringed instruments—having been remedied from the commencement of the series just closed, Mr. Manns was able to satisfy the requirements of the most exacting, and, thanks to his untiring energy and the constant opportunities for united practice, he has now under his control a band that may not only fairly challenge competition with any in England, but may take honourable rank with any of the great continental orchestras; and I believe that I not only express

my own individual opinion, but also that of every connoisseur who has attended these concerts regularly, that such performances of great orchestral works have never before been heard in this country, and that it is not hyperbolical praise to say that they have been as near perfection as it is possible to attain. What, for instance, could be finer than the *Pastoral Symphony* of Beethoven, on Saturday last? From the first note of the bright, cheerful *allegro*, with which it opens, to the end of the final *allegretto*, every note had force and meaning, while the exquisitely reposeful *andante* and the wonderfully-real storm held all hearers spell-bound. I think, in truth, there were few in the room who would not have been delighted to hear the whole symphony again from beginning to end. It was hardly fair to Mr. Sullivan to place the selection from his MS. opera, *The Sapphire Necklace*, immediately after Beethoven's gigantic work; nevertheless, our clever young composer's music came well out of the ordeal, and pleased so thoroughly that one felt inclined to say, "If so much why no more?"—and failing the "more," the audience asked for (and obtained) a repetition of the song, "Love will be master," sung by Miss Edith Wynne, whose thoroughly sympathetic and musical voice is always sure to win the good opinion of the public. I fear, however, that this young lady is beginning to shew symptoms of that complaint with which (unfortunately) most of our present singers are affected—need I say the *vibrato*, now so general that it is almost the exception to find a vocalist capable of holding a sustained note. I hope that Miss Wynne may take warning in time before that tremulousness, which is very objectionable, becomes chronic, and so ends in spoiling one of the most charming voices of the day.

I must not omit to mention that Herr Straus was warmly and deservedly applauded for his violin solo, *adagio and rondo* from Vieuxtemps' concerto in F sharp minor (No. 2); and that Madlle. Enquist and M. De Fontanier further contributed to the vocal portion of the programme, which opened with Spohr's overture to *Jessonda*, and closed with Schumann's overture to *Manfred*.

#### DRINKWATER HARD.

[Mr. Hard is wrong as usual. There is to be yet another concert this day week. Henceforth let him be intituled "Drinkwhisky Hard."—A. S. S.]

#### MR. HENRY LESLIE'S CHOIR.

At Mr. Henry Leslie's third "Subscription Concert," in St. James's Hall, the programme was uncommonly rich and well selected. Besides a hymn, called "Songs of Praise," by the director of the choir himself, it included two "Hymns of Praise" by Mendelssohn, the same great composer's well-known setting for eight-part choir of the 43rd Psalm ("Judge me, O God"), and his equally well-known hymn, "Hear my prayer," for soprano (Miss Louisa Pyne), with chorus and organ accompaniment (Mr. J. C. Ward). Meyerbeer's impressive "Pateroster"; a chorus for women's voices by Schubert, "The Lord is my Shepherd" (23rd Psalm); Palestrina's motet, "Exaltabo Te;" a motet, "Tu es sacerdos," by Leonardo Leo, who came a century later than Palestrina; a "Sanctus," for men's voices, and the common-place Christmas *cantique*, "Nazareth," for bass solo (Mr. Patey), with chorus of men's voices, by M. Gounod; an "Ave Maria" by Arcadelt, Palestrina's predecessor by half a century; a motet, "Salve Regina," by Hauptmann, a fair specimen of one of the cleverest, most learned, and drest of modern composers; Mozart's motet, "Ave verum;" Auber's "O Salutaris Hostia;" the eternal trio, "Ti prego," of Curschmann; and airs from Handel, Rossini, Bordese, and Henry Leslie (*Immanuel*), the singers being Miss Louisa Pyne Mr. Cummings, and Mr. Patey, were also comprised in a programme which, for variety and interest, could hardly have been surpassed. Several pieces were encored, and among the rest the only instrumental solo in the programme—an *adagio* and fugue by another old Italian, Tartini, played by Mr. Henry Holmes, an English violinist, who promises to attain the highest rank in his profession. Mr. Leslie's fourth and last "Subscription Concert" is announced for the evening of May 10th. It may be stated here, that the performances of Mendelssohn's music to *Antigone*, which excited such general attention, were extra concerts, not connected with the "subscription."

MR. WELLINGTON GUERNSEY meditates a surprise for some of his friends.

#### SACRED HARMONIC SOCIETY.

The second performance, at Exeter Hall, of Mr. Benedict's *Legend of St. Cecilia* (followed as on the first occasion by Rossini's *Stabat Mater*) was in all respects an improvement upon the first. The execution of the choral parts, if not beyond criticism, was far more satisfactory; and the elaborately written anthem, "God is our hope and strength" (quartet with chorus), which occupies so conspicuous a place near the beginning of the second part of the *cantata*, was highly effective from one end to the other. The "angels" (sopranos and altos) left still something to desire; though in the *finale*—one of the most touching, exquisite, and truly poetical things in modern music—they were for the most part above reproach. So profound was the impression created by this admirable piece, a worthy climax to a composition of more than ordinary mark, and so well was the solo part for St. Cecilia ("Those whom the Highest one defends") declaimed and sung by Madame Lemmens-Sherington, that the applause was persisted with increasing vehemence until the "canticle" was recommended. Thus—*mirabile dictu!*—an important section of the *finale* was gone through twice, a result with few precedents, except in such instances as those of "Ah non giunge," "Non più mesta," or some such *ad captandum* display of florid vocalization, delivered by a popular *prima donna*, at the end of a popular Italian opera. Mr. Benedict earned this distinction exclusively by virtue of the abstract poetical value of his music. The beautiful contralto air of the Christian woman ("Father, whose blessing we entreat"), which immediately precedes the anthem, sung, as before, with the utmost refinement of expression by Madame Sainton-Dolby, was, as before, encored unanimously; and every piece, with scarcely an exception, was received with favour. Mr. W. H. Cummings and Mr. Weiss again assumed the tenor and bass parts of meek Valerianus and the choleric Prefect.

At the termination of the performance Mr. Benedict (who had conducted it himself) was called for and applauded with the same enthusiasm as on the first occasion. Only the other day *The Legend of St. Cecilia* was produced with signal success, under the direction of its composer (in lieu of the universally regretted Mr. Alfred Mellon), by the Liverpool Philharmonic Society. It has also been spoken of for the next musical festival at Birmingham. That it will make the tour of all the towns of Great Britain where a chorus can be got together is probable. Such a distinction would, in truth, be no more than its deserts.

(From an occasional source.)

The thirty-fifth annual Passion-week performance of the *Messiah* took place on Wednesday night; the solo vocalists being Mesdames Rudersdorff and Sainton-Dolby, Messrs. Sims Reeves and Santley. The excellence of such a performance—with the giant chorus and splendid band of this society conducted by Mr. Costa—is too well-known to need description. A most important feature was the co-operation of Mr. Sims Reeves and Mr. Santley, each unrivalled in the delivery of Handel's great declamatory solos. "Comfort ye my people" and "Every valley" were given by Mr. Sims Reeves with true religious fervour; while "Behold and see" and "But Thou didst not leave" were characterized by an intense yet subdued pathos belonging to the highest order of religious musical expression. In the more demonstrative air, "Thou shalt break them," Mr. Reeves was energetic without exaggeration, and forcible without effort; in short, his entire performance was in his best style, and that is a style in which, in English oratorio, stands alone. Mr. Santley, too, in "The people that walked in darkness"—that grand picture of shadow and gloom—and in the *bravura*, "Why do the nations," sang with the finished refinement and emphatic phrasing of the best Italian school. Madame Sainton-Dolby's expressive reading of the contralto solos in the *Messiah* is also an important adjunct to the general effect. In "He shall feed His flock," and "He was despised," this accomplished lady made as deep an impression as usual. Madame Rudersdorff was as earnest and energetic as ever, and gave her airs with great effect, especially "Rejoice greatly." The choruses were as impressive as such music ever must be, however familiar, especially when given with such resources as are under Mr. Costa's control. The *pianissimo* which obtains from such a numerous chorus at the commencement of "For unto us," contrasting so forcibly with the *fortissimo* on the word "Wonderful," is, how-

ever we may disagree with the reading, an instance of the results to be arrived at by a skilful and energetic conductor. The "Hallelujah"—that marvellous combination of simplicity, science, and sublimity—produced the usual effect of mingled delight and awe. In short, the whole performance was equal to what we are accustomed at the concerts of the Sacred Harmonic Society. The oratorio is to be repeated on Friday next.

#### BALLAD CONCERTS.

A series of "Ballad Concerts," under the direction of Mr. John Boosey, was brilliantly inaugurated at St. James's Hall the other night. The object of these concerts is to keep alive the taste for genuine English song and ballad, by reviving the healthiest examples of past times, and combining with them, as a pleasing variety, some of the popular compositions of the actual day. Mr. Boosey's first programme was rich in material. It contained not merely songs, duets, and ballads, but a madrigal by Orlando Gibbons, a glee by Bishop, and part-songs by Mr. J. L. Hatton. There were, in the way of songs, specimens of Shield, Bishop, Dr. Arnold, Haydn (canzonets), Benedict, A. S. Sullivan, Stephen Glover, Rodwell, "Molloy," and other composers of more or less repute, besides "national" ballads, or rather ballads set to "national" tunes, so-called (as if every tune was not "national"), Irish and Scotch—such as "The Meeting of the Waters" and "Rich and Rare," on the one hand, "Auld Robin Grey" and "My heart is sair," on the other. The absolute "moderns" may be said to have been most strikingly represented by Mr. Benedict, Mr. A. S. Sullivan, the lady who signs her very many published compositions "Claribel," and the lady who signs her very few published compositions, "Madame Sainton-Dolby." Mr. Benedict had written a charming "May-song" for the occasion, which was confided to Mdlle. Liebhart; two new songs by Mr. Sullivan—"Will he come?" and "Give"—were respectively assigned to Madame Sainton-Dolby and Miss Edith Wynne; the contribution of "Claribel" (the only one) was the ballad, already popular, of "Strangers yet," being encored in which Madame Sainton substituted the same composer's "By-and-bye;" and that of Madame Sainton-Dolby herself was a duet, called "The Angel's Home," which was allotted to Miss Louisa Pyne and the authoress. Besides the singers we have named, the Misses Wells, Messrs. Cumming, Montem Smith, Weiss, Conway Cox, and Chaplin Henry took part in the performance, which was altogether attractive, and none the less so from the fact of Mr. Charles Halle's playing, with his accustomed ability, pianoforte solos by Mendelssohn and Stephen Heller. There is no reason why these "Ballad Concerts," well conducted, and no one is likely to conduct them with more spirit than Mr. John Boosey, should not do real service in their way. If it be well to have good quartets, sonatas, &c., as Mr. Arthur Chappell has shown, it is also well to have good songs and ballads, for those whose taste can go no deeper. The concert under notice was excellent of its kind and entirely to the taste of a crowded audience, the majority of whom, nevertheless, could have put up cheerfully with half as many encores. The conductors were Messrs. J. L. Hatton and Frank Mori. The next "Ballad Concert" is to take place on Easter Tuesday, when Madame Arabella Goddard is to be the pianist.

MDLLE. ADELINA PATTI is to make her first appearance this season at the Royal Italian Opera on the 4th of May, as Rosina, in the *Barbiere*.

MR. GYE is in Paris, waiting for *Romeo and Juliet*. Among those who approached him seven days since was Dr. Wylde of St. George's Hall.

ROYAL ITALIAN OPERA.—Notices of the reproduction of the *Africaine* and *Fra Diavolo* are in type, and will appear in our next number.

MR. AGUILAR'S last "Pianoforte Recital" for the season took place on Wednesday. The following was the programme:—Sonata Pastorale (Beethoven); Fantasia in C minor (Mozart); Waves (Caprice Etude), Elégie, Etude in A minor—(Aguilar); Sonata Caractéristique (Beethoven); Lieder ohne Wörte (Mendelssohn); Marche Funèbre (Chopin); "Cujus animam," Transcription (Liszt); "Sunset glow" (Aguilar); "Ave Maria" (Arcadelt), "La Carita" (Rossini)—Liszt. The rooms were fully and fashionably attended.

#### MAY BURNEY—NOT MARY BURNEY.

To the Editor of the "MUSICAL WORLD."

Sir,—In your report of the operetta played at Mr. Wallworth's you have put me down as "Mary." I should feel much obliged if you will have the mistake corrected.—I am, sir, yours faithfully,  
5, John Street, Bedford Row, April 15.

MAY BURNEY.

MR. J. P. GOLDBERG, the accomplished professor of singing, who has been passing the winter at Nice, has just returned to town for the season.

GLASGOW.—On the 2nd of this month, for the benefit of the manager and musical director of the theatre, a translation of Sophocles' *Oedipus Coloneus*, with the music of Mendelssohn, was performed, with an orchestra and chorus one hundred and fifty strong, under the direction of Mr. Lambeth.

VIENNA.—The first representation, at the Court Theatre, of the Hungarian opera *Illa*, by M. Doppler, has met with a brilliant success. Mdlle. Ilma de Murska was charged with the principal rôle, and the triumphant reception of the new opera is in a great measure to be attributed to her performance. Mdlle. Bettelheim and Herr Mayerhoffer played the other chief parts.

MR. E. T. SMITH IN PARIS.—The château and park of Asnières, built and decked for Madame Pompadour—which, during late years, has sunk to the lower, though not less honest, estate of a tea-garden,—has fallen into the hands of Mr. E. T. Smith, who intends to make a Parisian Cremorne of it during the period of the Exhibition, and, with this view, is advertising for curiosities of all kinds.

SIGNOR CAMPANELLA, an artist well known in the Italian circle of London residents, gave a concert on the 12th inst. at his house, Clifton Gardens, Maida Hill, which was well filled by the Signor's friends and pupils. Signor Campanella possesses a real *basso profundo* voice, both as to depth and power. He gave several specimens of both qualities on the present occasion, fully developing them in Pergolesi's "Eja Mater" and Rossini's "Pro Pecatis," from their respective *Stabat Maters*; and introduced one or two solos by a composer of the name of D. Lignori, which I never had the pleasure of hearing before—finishing his contributions with the duet from "Marino Faliero," in combination with a certain euphonious Dr. Jagielinski, which was at least half an hour too long. However, in all his singing, Signor Campanella was loudly applauded. Miss Rose Hersee, the ubiquitous and universal, was much fancied in an aria by Verdi, in Herr Ganz's "When we went a-gleaning" (encored), and with Signor Caravoglia, the ever popular duet, "Quanto Amore," which was capitally sang and mimed by both artists. Signor Caravoglia is becoming fast one of our most popular *buffo* concert-room singers, his singing being artistic-comic without the least extravagance. Mr. Alfred Hemming in "Adelaida," well accompanied by Signor Licasi, was expressive and full of endeavour. Mr. Hemming also sang Beethoven's charming lied, "The Orphan's Tear," and was encored. Signor Tito Mattei, in conjunction with Signor Licasi, played his grand valse as a duet for the pianoforte, and an arrangement of airs from *Puritani* by the latter pianist, which evidently pleased. A Miss Cosenza and Madame Funeo also assisted in some vocal and instrumental pieces. The conductors were Signors Licasi and Mattei.

BASHI BAZOOK.

MUSICAL SOCIETY OF LONDON.—"We regret to announce"—says our contemporary, *The Choir*—"that at a meeting of the members of this valuable society held at the Marylebone Institution last week it was resolved to discontinue its operations for the present season. The immediate cause of this decision was the untimely death of the esteemed conductor, Mr. Alfred Mellon, but it was also stated at the meeting that to enable the society to carry out their scheme for the present season it would be necessary for the members to form a guarantee fund of at least £500, and this was thought to be undesirable. Several members who spoke expressed their deep regret at the want of public support shown at the opening concert of the season which, as recorded by us at the time, included one of the most attractive programmes ever issued. We understand that all the subscribers will have three-fourths of their money returned to atone for the loss of the three concerts which were announced for the ensuing months, and we trust that before next year this society which has done so much service to the art, and has been of the greatest possible value to musicians, both amateur and professional, will be in a better position, and able once more to carry out its useful mission. At any rate, the announcement in the *Times* that it has been dissolved is, we are informed, premature."—[Who are the *Choir's* informants? Any man with an iota of common sense must understand that the result of the last general meeting was equivalent to a dissolution of the Musical Society of London. Nor are we able to share the regret which the *Times* expresses at the catastrophe.]

[April 20, 1867.]

## Letters to Well-known Characters.

TO SHIRLEY BROOKS, Esq.

SIR.—Her Majesty has signified to Lord Bateman, Lord-Lieutenant for the cider county, that she will allow the forthcoming Triennial Musical Festival, at Hereford, to be held under her patronage. The Prince and Princess of Wales and the Duke of Cambridge have also given a similar assent. Nevertheless, as they won't attend the festival, it isn't of much use.—Yours obediently,

APPLEFORD OF HEREFORD.

P.S.—I like *immensely* the Vetch chapter, which I had read (like all the rest) before you forwarded it to me for inspection. But why do you not write to Bather of Ledbury, who is positively furious?—A. H.

[If the Prince and Princess *did* attend, it would be all the worse for the festival. Hereford can't afford to throw away £900 on toilet-tables, looking-glasses, cigars, illuminations, and fire works, like Norwich.—A. S. S.]

TO MADAME LEMMENS-SHERRINGTON.

Enchantress thou of song! sweet Philomel, the gods thee  
Undarken'd be thy sky, good Angels guard and be ever  
Pours from thy charmed throat a Bill of song—a rill, say I?  
How poor the term—a flood! and Echo's voice prolongs the  
Regina thou of hearts, and Paragon of art, true Prima  
Olympus greets its Priestess, and Apollo wreaths doth blenD;  
Sister of the Muse! theirs thy Bealm when from us dost go;  
Yet mayst Rose cherie, within this Orb—to witch us—long  
Noon-splendid as thy voice, oh Syren, Fate shine o'er  
Earth's chiefest bliss be thine! Almoner of Music's joys,  
To Thomas Booth Birch, Esq. THOMAS NOON GADD.

P.S. By the way, why have you not responded to my last invitation, to make an acrostic on the Japanese? And why are you silent to the readers of the *Musical World*?—T. N. G.

TO DOCTOR ABRAHAM S. SILENT.

MY DEAR DOCTOR.—I have been to Paris since last you received a letter from the Hatch, and, it is needless to say, I have also been to the Paris Grand Opéra, within the same space of time. Myself eager to hear the latest production of Signor Giuseppe Verdi, I concluded that so was everybody else. Therefore, I enquired of my *maitre d'hôtel* where I could book a place certain days in advance. Said my *maitre d'hôtel*, in response: "Don Carlos is all very well, but it is not so popular as you imagine. There will be room enough." I took the advice of that *maitre d'hôtel* (marvellous to relate, he forgot to charge it in the bill), and found it to be good, for there was "room enough" and a little to spare, when I entered the theatre of the Rue Lepeletier, although the curtain was just falling on the first act. Don't censure me for being late. Who would have suspected the unconscionable time of half-past seven as likely to be fixed upon for the commencement of an opera? You see, my dear Doctor, I could not forget our English custom of connecting the rising of the curtain with half-past eight; and I did forget that Maestro Verdi tells us, in *Don Carlos*, a five hours' tale. Hence I found my way into the *parterre*, and myself in disagreeable proximity to the *claque* just as the lords and ladies, hunters and what not, in the "forêt immense" of Fontainebleau were singing in joyous strains—

" Frappez sans cesse  
Les airs joyeux."

while Don Carlos, as they went off, struck upon his breast, and declared in tones of anguish that "L'heure fatale est sonnée."

As regards the entire work, I must repeat what has been said more than once in the *Musical World*,—that it shows us Verdi in altogether a new style. Well, why not? The Parisians seem at first to have resented the change as if it involved an absolute declension. Said they: "See in the composer of *Don Carlos* not

Verdi, but one who was Verdi, and is now some other, an imitator of Meyerbeer, an Italian uttering broken German." There spoke disappointment, too deep to be discriminating. But let us ask ourselves—we who can look at the matter coolly—whether the implied reproach be just? I, for one, say it is not. Is a composer to have only a first style? or, if he may have more than one, where is the doctrine of finality to step in? Who censures Gluck for turning his back upon the conventional Italian opera of his day, and writing music, which was in some degree illustrative of the story? Let him who does so (and only him) throw a stone at Verdi for giving us an opera which is a whole, and not a "concourse of atoms," destined to be hereafter distributed among the hand-organs. It is, perhaps, too much to expect that lovers of *La Traviata* will also be lovers of *Don Carlos*, and these will, no doubt, be careful to point out the strong resemblance the new opera bears to the works of Meyerbeer in matters of detail as well as general style. Beyond question such resemblance exists, but the pointers out referred to will be sure to notice it and nothing else. Therein they will wrong the master. *Don Carlos* is like Meyerbeer, but Meyerbeer could no more have written it, than Verdi could write *Robert le Diable*. The latter has used the pen of the former, more than that, he has successfully imitated his handwriting, but he has expressed his own thoughts. This last fact, so important, will be probably overlooked, in noting the more palpable similarity. I warn you, my dear Doctor, not to do any such thing. But the combination itself—the thoughts of Verdi uttered in the language of Meyerbeer—what of it? This—it has melodic form with almost literal descriptiveness, and approaches (so I think) very near to the golden mean between the Italian masters *ante* Gluck, and the modern Germans of the Wagner school. You will infer from what I have said that *Don Carlos* satisfies me. *Vous avez raison*. What is more to the present purpose, it is beginning to satisfy the French, who, having got over their first disappointment, are fast finding out the merits of the work. That it will satisfy the English when they hear it I have not the smallest doubt. Our taste in music is of a graver cast than the taste of our lively neighbours; and although we (that is to say, many of us) have enjoyed the Verdi of old, the transformed *maestro* will find us more than ever ready to give him a welcome when he comes essaying a loftier flight, and bent upon a more serious purpose.

There are other reasons, apart from the character of the music, which are likely to conduce to the popularity of *Don Carlos* in this country, but into these I cannot enter now. If you, my dear Doctor, think it worth while, I will discuss them next week. Whether you do so or not, believe me your friend,

The Hatch, April 17th. THADDEUS EGG.

P.S.—Your printer is—well, never mind.

WALWORTH INSTITUTION.—On Tuesday an amateur concert was given by the Walworth Choral Union and Vocal Class in the lecture hall, under the direction of Mr. W. J. S. Gadsby. The programme, consisting of selections from the works of Bishop and other English composers, was gone through in a satisfactory manner. Miss J. Cozens, who possesses a contralto voice of good quality, obtained an encore in Stephen Glover's "Gipsy Girl," as did Miss Ellen Dix in "The Nightingale's Trill." Mr. J. H. Cozens was accompanist.

ICKEBROUGH, NORFOLK.—A new organ, presented by the Hon. Alexander Baring, M.P., to the church recently erected by Lord Ashburton, was opened on Sunday, 7th inst., by Mr. Walter G. Hammond, of the London Academy of Music, the appointed organist. It is a very fine, full-toned instrument, remarkable for its sweetness, as well as power. The maker is Mr. Walker, of Francis Street, London. The following is a description of the instrument:—

	Compass of Manuals CC to G in alto, 56 notes.
Stop 1.	Bourdon Pedal pipes..... 25 pipes 16 feet tone
"	Open Diapason, metal ..... 56 " 8 feet
"	Dulciana, do ..... 56 " 8 "
"	Keraulophon, tenor C, contd. by stopped diap. 44 " 8 "
"	Stopped Diapason ..... 56 " 8 feet tone
6.	Principal ..... 56 " 4 feet
"	Flute ..... 56 " 4 feet tone
8.	Mixture, Twelfth and Fifteenth ..... 112 "
	9 Coupler Keys to Pedals

General Venetian Swell to the whole organ, except Open Diapason and Bass of Dulciana; two octaves of German Pedals, CCC to C, 25 notes; three Composition Pedals. A neat oak case, with fine spotted metal speaking pipes ornamentally arranged in front and at the side.

## MUSICAL SOCIETY OF LONDON.

SIR.—By direction of the council it becomes my duty to inform you, that in consequence of the funds of the society for the present season being wholly inadequate to the carrying out of the proposed scheme, an extraordinary meeting of the fellows and associates who form this society was held (pursuant to notice) on the 10th inst., at which a special report was made by the council, and the following *resolutions* were passed:—*That* the council do suspend all further proceedings of the society for this season, and do give notice of the same to all members and subscribers forthwith.—*That* the council do, within such limited period as they think fit, return to all subscribers not being members the sum of 13s. 6d. out of every guinea, and the further sum of 7s. 6d. out of every 10s. 6d. for a reserved seat, paid for by them for this season.—*That* this meeting do stand adjourned to Wednesday, the 10th day of July, at 8 p.m.

In pursuance of the above, I am instructed to give you notice that all the operations of the society for this season are suspended, and to request your attendance at the adjourned meeting, when a further report from the council will be made.

*Members' annual Subscriptions are payable on the 1st November next, and may be paid to Mr. Austin, at St. James's Hall, on or before 1st December next, and if not then paid membership will cease.* The ordinary general meeting will be held as usual on December 4th, at the Marylebone Institution, at 8 p.m.—I am, your obedient servant,

April 15th, 1867. C. G. VERRINDER, Secretary.

[We publish the foregoing in the hope that it may be some use in this sad contingency.—D. P.]

**THE JAPANESE PERFORMERS.**—On Monday last the troupe of Japanese performers, who are at present giving their entertainment at the Floral Hall in Covent Garden, attended by Royal command at Windsor Castle, and gave a special display of all their extraordinary feats and illusions. It being the birthday of Her Royal Highness the Princess Beatrice a numerous and distinguished company had been invited to the Castle, and they witnessed the playing, which lasted from three to five o'clock, and was much applauded. The Japanese were accompanied by Mr. J. Mitchell, Mr. E. Prior, Mr. W. Grant, and their manager, Mr. Nimmo. Mr. Osborne Williams officiated at the pianoforte.

**KENSINGTON.**—The band of the 19th Surrey Rifles gave a concert on Tuesday at the Horn Assembly Room, under distinguished patronage. Misses E. Withers and Adelaide Bliss, Messrs. Conway Cox and W. H. Hook, were the vocalists. The programme was interesting. Miss A. Bliss sang Signor Guglielmo's ballad, "The Bird and the Maiden," and Signor Arditi's "Bacio," in a very effective manner. In reply to an encore of the latter she gave "Sing, birdie, sing." Miss E. Withers sang Thomas's "Beautiful Isle of the Sea," and was encored; as was Mr. C. Cox in the "Ruby" (Gabriel). Mr. H. Griesbach created surprise by playing the prayer from *Mose* on a one-stringed violin. A *Fantasia* on Kucken's "The Recruit," for three saxophones, was performed by Mr. Tyler and his sons, and loudly applauded. The band, under the direction of Mr. Tyler, played several operatic selections. The National Anthem ended the concert.

**MOLLE MARIE KREBS IN PARIS.**—That brilliant young pianist, Mdlle. Krebs, has been captivating the Parisian public in an unheard-of degree. During her sojourn of some weeks in the French capital, she has been heard at M. Pasdeloup's concerts, at the Athénée, at numerous *assemblées* of the aristocracy, besides giving a concert on her own account at the Salle Erard. Mdlle. Krebs has soared at the very highest quarry in her performances, playing at the Athénée, Beethoven's "Emperor Concerto" (E flat), and at her own concert Mendelssohn's Trio in D minor, Beethoven's *Sonata Appassionata*, Bach's Gavotte in G minor, Weber's *Moto Perpetuo*, and less classical pieces. The young pianist was received on every occasion with marked and express favour, and has made a real impression on her new auditory. Previous to her performance in Paris, Mdlle. Krebs had made a *tournée* of six weeks in France and Italy, in company with Mdlle. Carlotta Patti, M. Vieuxtemps, M. Batta, and Mr. Aptommas. The reception given to the fair pianist in the French and Italian kingdoms, was but the precursor of what awaited her in Paris.

**ALFORD.**—Mr. Weylandt Whipham afforded much pleasure to the members of the Juvenile Society of Odd Fellows by the excellent programme of music he provided for them on the occasion of their public meeting in the Corn Exchange Room, on the 21st ult. The Misses Spikins, Haspin, Smith, Blythe, Atkin, E. G. Atkin, Coney, Messrs. Whipham, Steer, Pinder, Dixon, &c., were the vocalists. Mr. Whipham made his best effect in the popular song, "The Message," "Rule Britannia" and "God Save the Queen" were sung in the course of the evening. Mr. M. Wilson presided at the pianoforte.

**BATH.**—The London Glee and Madrigal Union, having been engaged by Mr. Henry Sims, gave two concerts at the Assembly Rooms, under the direction of Mr. Edward Land. The performances of the celebrated Union were greatly enhanced by the playing of Mr. C. Oberthür, the celebrated harpist and composer, who introduced several of his favourite *morceaux*, all of which were received with much favour by the audience, more especially his arrangement of air from *Martha*, and his brilliant arrangement of Scotch melodies. The part-singing of the Union was, as usual, perfect. The solos by Miss J. Wells, Mr. Coates, and Mr. Winn, were excellent, and Mr. Edward Land's numerous Irish ballads pleased universally.—B. B.

**PRESTON.**—*Judas Maccaebæus* was given at the theatre under the patronage of the Mayor, on the 4th inst., before a numerous audience. The principal vocalists were Miss Banks, Mrs. Warren, Mr. David Lambert, and Mr. Alfred Hemming. Several of Mr. Halle's band from Manchester assisted in the orchestra, and the Preston Choral Society sang the choruses. Miss Banks and Mrs. Warren were much applauded after the duet, "Come, ever-smiling liberty," and Mr. Lambert in "Arm, arm, ye brave" was highly successful. Mr. Alfred Hemming sang "How vain is man" and "Sound an alarm" in a very musicianly manner. Mr. C. J. Yates was the conductor, and acquitted himself admirably.

**MR. ROBERT BELL.** whose death we announced on Saturday, had been seriously ill for many weeks. The fatal termination of the illness will, therefore, not surprise, however much it may grieve, his large circle of friends. Mr. Bell, it has been said, was not a "pre-eminently successful man." As an author this is, no doubt, true. He never produced a great and wholly satisfactory work; he never won the suffrages of the public; he never even bewitched the town by a brilliant, although temporary, success. What he did, he did conscientiously and well; but then his literary predilections led him for the most part into sequestered paths, which the ordinary reader does not care to traverse. No man probably knew more than he of our old poets and dramatists—their mode of life, their friendships, their vices, and their virtues. It was delightful to hear him talk. One might have thought he had himself taken his glass of sack with Ben Jonson, or joked with Congreve, or helped Swift to hoax the poor almanac-maker, Partridge. It was as if he had not merely read about the fine fellows who have given our language a literature, but had shaken them by the hands, and been greeted by them as a friend. If you started him on a pleasant track, he would carry you along with him—not as a dry, plodding book worm, but as a hearty, genial, jovial companion; and, much as he loved the past, he loved the present also, and no one was more successful in giving and taking enjoyment. He liked even the light banter and small talk which men with painfully-disciplined minds are sometimes priggish enough to despise. The last work upon which he was engaged, and he was justly proud of it, was the exquisite volume published last Christmas, by Messrs. Bell and Daldy, under the title of *Art and Song*. He died on Friday last, at the age of sixty-four. We hope that the day of the funeral will be publicly announced, for Robert Bell had many acquaintances, as well as friends, who would wish to be present on that mournful occasion.—*The Day*.

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